Aldus, too, in his very excellent *Grammar,* treats most learnedly of this matter in his Book IIII, in the chapter, *De septem modis communium syllabarum,* where he says, M *et* N *liquidas,* et cætera, down to *Duæ præterea Mutæ inueniuntur aliquando non producere antecedentem breuem: vt* M *et* N *liquidæ.** Which matter I leave for good students to read at length in the said passage; & I say, to the same effect, that the Liquids are like some men, who are great dissemblers and great deceivers, and who know how to achieve their shifts and evasions better and more quickly than to move their fingers.

* *Grammatica, edition of* 1508, *folio* CX, *recto.*

IN our French tongue we can make use of the qualities of these Liquids only in Orthography, because our tongue is not governed by rules of Grammar, as the Greek and Latin are.

THere are other letters which are so capable that one is equal to two, and for this reason they are called in Latin *Duplices,* that is to say, double letters. And they are two in number, X and Z. The X is used for c and s, or for g and s; the Z for double s,—or if you would have it otherwise, for two ss,—also for s and d. The Latins have this rule, and we adopt it only very long after them; for, as I have said, our tongue is not yet established by rule like theirs; but it will be at some time if it shall be our Lord's pleasure.

THE Latins, as I have said put X for c and s, or for g and s, when instead of writing *Regs, regis,* and *Ducs, ducis,* they write *Rex, regis,* & *Dux, ducis.* In like manner instead of writing *Patrisso* and *Pitisso,* they write *Patrizo* and *Pitizo,* as the Greeks do; and, instead of writing *Gasda,* they write *Gaza.* These two double letters, X and Z, are also sometimes single consonants in respect to the quantity of syllables, as Aldus very learnedly shows in the same Book IIII of his *Grammar,* in the chapter, *De septem modis communium syllabarum,* when he says: *Quintus modus est, cum correptam vocalem suscipit* Z, et cætera.†

† *Folio* CXII, *verso.*

AS there are men who have few good parts, and are of little use, except in their number, like the numeral 0, which by itself makes no number, but with others multiplies their value, so it is with the letter S, which is sometimes a quasi-liquid, making the vowel that precedes it long, and sometimes not, and very often vanishes and is lost to sight in respect to metrical quantity. As Priscian says in his first book, where-

in he treats *De literarum commutatione,* when he says: S *in metro apud vetustissimos vim suam frequenter amittit.* And Virgil in the Eleventh Book of the *Æneid*:—

Ponite spes sibi quisque, sed hæc quam angusta videtis.* * XI, 309.

And again in the Twelfth:—

Inter se coijsse viros et decernere ferro.† † XII, 709.

I could give other examples of the way it is lost to sight in metre, but I refer the earnest student to Terentianus, an ancient author very serious and learned in his art, and to the excellent Aldus, in Book IIII of his hereinbefore cited *Grammar, In tertio modo communium syllabarum.*

TO show the changeable nature of the said letter S, the Ancients represented it as twisted in shape and of medium breadth, as we shall see when we come to fashion and draw it in its due order, with our Lord's help, and shall say of it, as of the others, some pleasant thing, following the teaching of the good authors.

WE make use of the S properly in writing; but in pronunciation I find that there are some who deal but ill with it; for, instead of saying, 'Deus, deus, meus justus et fortis Dominus,' they stammer & bite off the tail, saying 'Deu, deu, meu justu et forti Dominu,' which is a very great fault and too common with many simple-minded folk. A man who would fain be believed, and who wishes that full faith be given his words, should in speaking pronounce clearly and smoothly all his syllables, no less at the end of words than at the beginning. For when a man does not pronounce distinctly, it seems to the hearers that he is making sport of them, or that he knows not what he says. And they, angered by such language, either turn their thoughts at once otherwhere, or fall asleep, or go from the place where he speaks so vainly, or, which is worse, break in constantly upon his words in their wrath. I could give examples enough in French, but it would seem to some that I did it in mockery; therefore I will refrain for the moment, and will continue to show abundantly the divine perfection of our noble and divine Attic letters.

I Cannot go further without giving proof that our said letters were invented through divine inspiration. Certain it is that the King of Greek poets, Homer, near the beginning of Book VIII of his *Iliad,*

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